

Divertimento para fagot y cuerdas

I. Introducció

Salvador Sanchis

Allegretto scherzando

Score for Bassoon and Strings, I. Introducció, Allegretto scherzando. The score is written for Bassoon, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Allegretto scherzando. The score is divided into three systems, each starting with a measure number (4, 8, and 12). The first system (measures 1-4) features a Bassoon melody with triplets and a string accompaniment. The second system (measures 5-8) includes a Bassoon melody with triplets and a string accompaniment. The third system (measures 9-12) features a Bassoon melody with triplets and a string accompaniment. The score includes various musical notations such as dynamics (f, p, p legato, p pizz., nat.), articulation (accents), and phrasing (slurs, breath marks). The string parts include triplets and natural harmonics.

System 1 (Measures 1-4):

- Bassoon: *f*, triplets, slurs.
- Violin I: *f*, slurs.
- Violin II: *f*, slurs.
- Viola: *f*, slurs.
- Violoncello: *f*, slurs.
- Double Bass: *f*, slurs.

System 2 (Measures 5-8):

- Bsn.: *p legato*, triplets.
- Vln. I: *p*, slurs.
- Vln. II: *p*, slurs.
- Vla.: *p*, triplets.
- Vc.: *p*, triplets.
- Db.: *p*, triplets.

System 3 (Measures 9-12):

- Bsn.: triplets.
- Vln. I: triplets.
- Vln. II: triplets.
- Vla.: triplets.
- Vc.: triplets.
- Db.: triplets.

12

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 12-14 of the musical score. The Bsn. part features triplet eighth notes. Vln. I and II play sixteenth-note patterns. Vla. plays half notes. Vc. and Db. play whole notes.

15

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 15-17 of the musical score. The Bsn. part features sixteenth-note patterns. Vln. I and II play triplet eighth notes. Vla. plays half notes. Vc. and Db. play whole notes.

18

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 18-20 of the musical score. The Bsn. part features sixteenth-note patterns. Vln. I and II play triplet eighth notes. Vla. plays half notes. Vc. and Db. play whole notes.

21

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

25

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

30

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

35

Bsn.

p

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Db.

p

39

Bsn.

f

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Db.

f

43

Bsn.

p

Vln. I

Vln. II

Vla.

p

Vc.

p

Db.

p

46

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

49

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

53

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

56

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

57

58

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

59

60

61

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

62

63

64 rall.

Bsn. pizz.

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.

Db. nat.

69 **Meno mosso**

Bsn. p

Vln. I nat. p

Vln. II nat. p

Vla. nat. p

Vc. p

Db. p

73

Bsn. cresc.

Vln. I cresc. f legato

Vln. II cresc. f legato

Vla. cresc. f legato

Vc. cresc. f legato

Db. cresc. f legato

78

Bsn. *dim.* *cresc.*

Vln. I *dim.* *cresc.*

Vln. II *dim.* *cresc.*

Vla. *dim.* *cresc.*

Vc. *dim.* *cresc.*

Db. *dim.* *cresc.*

83 **accel.** **Tempo primo**

Bsn. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

89

Bsn.

Vln. I (8) 1

Vln. II (8) 1

Vla.

Vc.

Db.

93

Score for measures 93-94. The Bsn. part has a melodic line with triplets in measures 93 and 94. Vln. I and Vln. II play a rhythmic pattern of eighth notes. Vla. plays a continuous eighth-note line. Vc. and Db. provide a harmonic foundation with sustained notes and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo).

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

95

Score for measures 95-97. The Bsn. part features a melodic line with triplets. Vln. I and Vln. II continue their rhythmic patterns. Vla. plays a steady eighth-note line. Vc. and Db. provide harmonic support with sustained notes and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo).

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

98

Score for measures 98-100. The Bsn. part has a melodic line. Vln. I and Vln. II play a rhythmic pattern of eighth notes. Vla. plays a continuous eighth-note line. Vc. and Db. provide harmonic support with sustained notes and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo).

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

101

Bsn.

p legato

3 3 3 3

Vln. I

Vln. II

Vla.

pizz.

p nat.

Vc.

pizz.

nat.

Db.

105

Bsn.

3 3

Vln. I

Vln. II

Vla.

Vc.

3

Db.

108

Bsn.

3 3

p

Vln. I

p

Vln. II

p

Vla.

3

Vc.

p

Db.

111

Bsn. *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

114

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

117

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

121

Bsn. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

p

122 123 124 125

126

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

126 127 128 129 130

130

Bsn. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

p

pp

pp

pp

pp

130 131 132 133 134

II. Romança

13

136 **Largo**

Bsn. *p espress.*

Vln. I *p legato*

Vln. II *p legato*

Vla. *p legato*

Vc. *p legato*

Db. *p legato*

140

Bsn.

Vln. I

Vln. II

Vla.

Vc. *espress.*

Db. *espress.*

144

Bsn. *legato*

Vln. I *espress.*

Vln. II *espress.*

Vla. *espress.*

Vc. *espress.*

Db. *espress.*

148

Bsn. *dim.* *p*

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Db. *dim.* *p*

152

Bsn. *legato*

Vln. I *legato*

Vln. II *legato*

Vla. *legato*

Vc. *espress.*

Db. *espress.*

156

Bsn. *cresc.*

Vln. I *cresc.* *sf*

Vln. II *cresc.* *sf*

Vla. *cresc.* *sf*

Vc. *cresc.* *sf*

Db. *cresc.* *sf*

160

Bsn. *mf espress.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

164

Bsn.

Vln. I

Vln. II

Vla.

Vc. *espress.*

Db. *espress.*

168

Bsn. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

172

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

176

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

f

f

f

179

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

III. Ranxera

17

182 Allegro vivo

182 Allegro vivo

Bsn. *mf* *mf*

Vln. I *mf* *mf*

Vln. II *p*

Vla. *pizz.* *p*

Vc. *p pizz.*

Db. *p*

190

190

Bsn. *mf* *mf*

Vln. I *mf* *mf*

Vln. II *p*

Vla. *p pizz.*

Vc. *p pizz.*

Db. *p*

198

198

Bsn. *mf* *mf*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *p nat.* *p*

Vc. *p pizz.*

Db. *p*

203

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

p pizz.

p

208

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

p

p

p

213

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

p

p

219

Bsn. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

225

Bsn. *p* *mf*

Vln. I *p* *mf*

Vln. II *p* *p*

Vla. *p* *p* *pizz.*

Vc. *p* *p* *pizz.*

Db. *p* *p*

231

Bsn. *mf* *mf*

Vln. I *mf* *mf*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *p* *p*

Db. *p* *p*

239

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

p

p

p

p

246

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

p nat.

p pizz.

p

mf

p

p

251

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

p

p pizz.

p

256

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

p

p

261

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

p

mf

p

f

mf

f

264

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

271

Bsn. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

278

Bsn. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Fine

285

Bsn. *p* *1.* *Fine*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Db. *p*

Meno mosso

291

Bsn. *p*

Vln. I

Vln. II *arco*

Vla. *arco*

Vc.

Db.

299

Bsn. *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

306

Bsn.

Vln. I *arco* *p*

Vln. II

Vla.

Vc.

Db.

313

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

320

Bsn.

p

Vln. I

Vln. II

Vla.

Vc.

Db.

327

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

333

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

341

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

348

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

354

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

D.C. al Fine

359 **Vivo**

359 **Vivo**

Bsn. *f* *col legno* 6 6

Vln. I *sf* *col legno* *sf* *sf*

Vln. II *sf* *col legno* *sf* *sf*

Vla. *sf* *col legno* *sf* *sf*

Vc. *sf* *col legno* *sf* *sf*

Db. *sf* *sf* *sf*

[illegible]

379

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

sf *sf* *sf* *sf* *sf* *sf* *sf sf sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf sf sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf sf sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf sf sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf sf sf* *sf* *sf* *sf*

389

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

sf *sf* *sf* *sf sf sf* *sf sf sf* *sf sf sf* *sf sf sf*

sf *sf* *sf* *sf sf sf* *sf sf sf* *sf sf sf* *sf sf* *nat.*

sf *sf* *sf* *sf sf sf* *sf sf sf* *sf sf sf* *sf sf* *p nat.*

sf *sf* *sf* *sf sf sf* *sf sf sf* *sf sf sf* *sf sf* *p nat.*

sf *sf* *sf* *sf sf sf* *sf sf sf* *sf sf sf* *sf sf* *p*

399

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

nat.

p

p

p

p

406

Bsn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

413

Bsn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

420

Bsn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

427

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

434

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

440

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

447

Bsn. *p*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Db.

455

Bsn. *f*

Vln. I *sf* *arco con legni*

Vln. II *sf* *arco con legni*

Vla. *sf* *arco con legni*

Vc. *sf* *arco con legni*

Db. *sf* *arco con legni*

466

Bsn.

Vln. I *sf* *nat.*

Vln. II *sf* *p nat.*

Vla. *sf*

Vc. *sf*

Db. *sf*

477

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

nat.

p nat.

p

483

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

sf

The musical score is for measures 477-483. The key signature has two sharps (F# and C#). The time signature is 3/4. The instruments are Bsn., Vln. I, Vln. II, Vla., Vc., and Db. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *nat.*, and *sf*. The score is divided into two systems. The first system covers measures 477-482, and the second system covers measure 483. The first system has a repeat sign at the end. The second system has a repeat sign at the end.